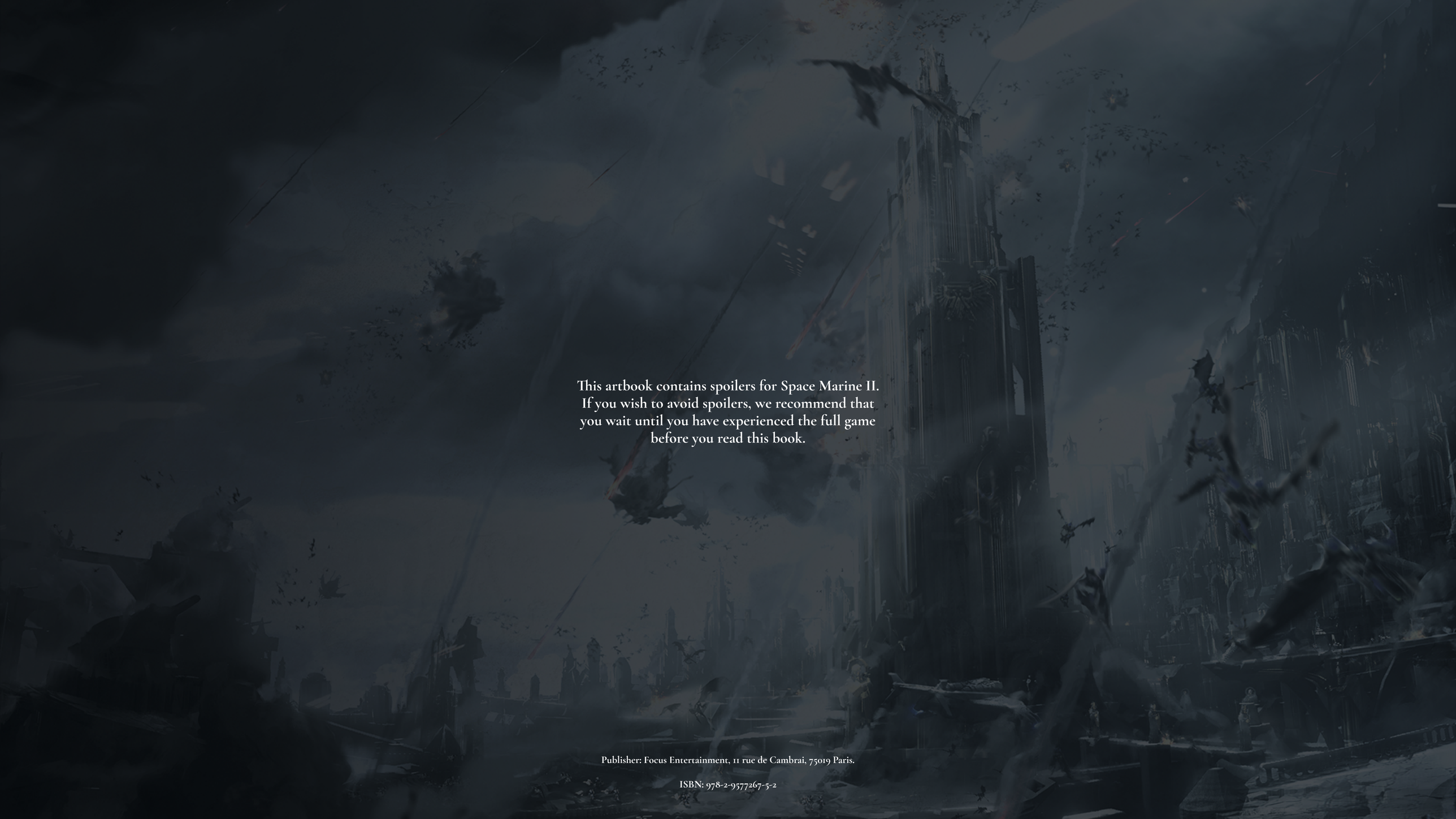
# The art and making of



This artbook contains spoilers for Space Marine II.
If you wish to avoid spoilers, we recommend that
you wait until you have experienced the full game
before you read this book.

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# FOREWORD

Imagine waking up one day to discover that you have been invited to take part in something you have spent your life dreaming about. Imagine the excitement, the joy, and the passion it would invoke in you. Now imagine this happening to over a hundred people, all at once...

I grew up in Nottingham, England. I spent my teenage years rolling dice in the Games Workshop store on Friar Lane, experiencing the highs and lows of tabletop warfare. Nottingham happens to be the headquarters of Games Workshop. I remember my dad taking me to the factory to see the life-size Space Marine statue for the first time. I felt genuine awe, imagining it full of terrifying life, laying waste to Orks, Necrons and Tyranids. As I stood there, I had no idea that I would return to that same place twenty-two years later to fulfil a dream.

In 2019, a group of hopeful individuals from Saber interactive and Focus Entertainment made a pilgrimage to Warhammer World in Nottingham. There, we met with Games Workshop and spent hours staring into glass cabinets full of exquisitely painted miniatures, locked in bitter conflict. As we gazed through the glass, somebody said: "I want to make that real."

Soon after, a plan was forged to create a sequel to the highly acclaimed 2011 Space Marine video game. Since that day, scores of artists, designers, programmers, writers, audio designers, musicians, animators and producers have devoted their lives to creating something that truly embodies the best of Warhammer 40,000.
These are people that live and breathe Warhammer. The studio shelves are lined with Black Library novels and there even are after-hours clubs for playing the tabletop game. Since the beginning of development, a painting table has been set up in the break room and treasured pastimes have been given new life. The studio has never felt so alive. But how do you go about approaching one of the richest, most detailed universes ever created?

Our whole team dove deep into the source material. Writers tore through Black Library novels. Ar tists agonised over every detail of the artwork in official codexes. Musicians contemplated the resonant properties of yet undiscovered metals and alien animal bones. Programmers began to test the limits of our engine, preparing it to give life to warfare on an epic scale. Games Workshop kindly gave us access to some of their most prolific creatives, including novelists, painters and even the mastermind behind the design of the Space Marines, Jes Goodwin, who blew our minds with details on the mechanics of Mark X armour and Primaris implants. All of us felt like we'd won a golden ticket.

In the pages of this book, you will discover a unique window into the creative process that gave birth to Space Marine 2. It is our hope that you will get some sense of the passion, the inspiration and the commitment that has fuelled our process, and that you will find yourself carried away by these ethereal powers, consumed by your own limitless imagination. As Albert Einstein once said, "Imagination is everything."

OLIVER HOLLIS
CREATIVE DIRECTOR

# I

# CHARACTERS

# TITUS

Early concept for Titus as a Lieutenant in Mk X Tacticus armour

Early concept for Lieutenant Titus

Early concept for Titus in Deathwatch Mk VIII armour

Early concept for Titus' body without armour, showing his scars

Early concept designs for Lieutenant Titus' face

*For Titus, the protagonist and iconic character for Warhammer 40,000, we spent several months developing an optimal vision for him. This included design, sculpting, and consulting with Games Workshop at every step. The resulting solutions used for Titus' armour were then propagated to other Space Marine models. Together with other teams, we created a sort of constructor that allowed us to compose characters' armour from building blocks guaranteed to fit each other.*

MAXIM NEZVANOV,
LEAD CHARACTER ARTIST

*Achieving a proper proportion ratio for Titus was the most challenging aspect. The miniatures look formidable in the context of tabletop games, and their exaggerated silhouettes work perfectly for their use case. However, simply rescaling their shapes and putting them in the game's realistic environment would have the opposite effect.*

*We had to get creative with how the characters fitted together too. For example, it turned out to be quite complex to fit a Space Marine head into a helmet. The miniatures' helmets are solid - their designers don't have to worry about how the head fits inside.*
*We had to come up with a way to make this work, which started with scanning the models and disassembling them virtually. After many trials and errors, all the final models anatomically fit into their armour, which is one of the team's greatest achievements.*

MAKSIM ALEKSEEV
LEAD CHARACTER ARTIST

Early cinematic concept: Titus at Demerium

Early cinematic concept for the last stand

Early cinematic concept: Titus reaches the Source

## ULTRAMARINES ALLIES

Early concept for the Chaplain and his accessories

*Each character of Space Marine 2 has a rich story of design evolution. When adding details to a model, we aimed to make them as functional and natural-looking as possible. This meant considering aspects such as the original size of the miniature and the movement patterns of each joint, so all models look cohesive on the screen.*

MAKSIM ALEKSEEV
LEAD CHARACTER ARTIST

High-poly models for the Chaplain

Early concepts for Victrix Honour Guard

Early concepts for Marneus Calgar

Concept art and high-poly models for Gadriel's head

*For ceramite, which covers the Space Marines' armour, we tried to recreate patterns typical for ceramic surfaces. Determining the thickness of its layer was also crucial, considering there is a metal layer underneath.*
*If a bullet hits the armour, the ceramite naturally cracks, and the metal beneathit gets dented.*

ALEXANDR KUNITSYN,
SENIOR CHARACTER ARTIST

Early cinematic concept for Marneus Calgar fighting at Demerium

Early cinematic concept: Calgar leads the Ultramarines on Demerium

Concept art for Chairon

High-poly model for Chairon

High-poly model for Chairon

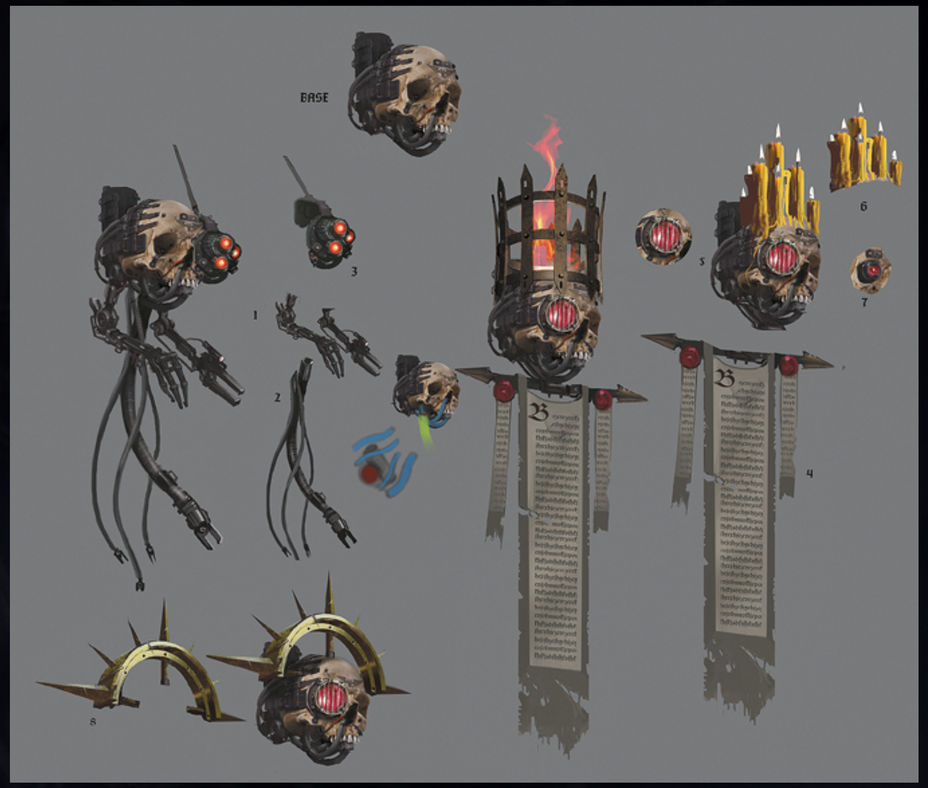
Early cinematic concept: Titus, Chairon and Gadriel defy the Tzeentchian sorcery at Demerium

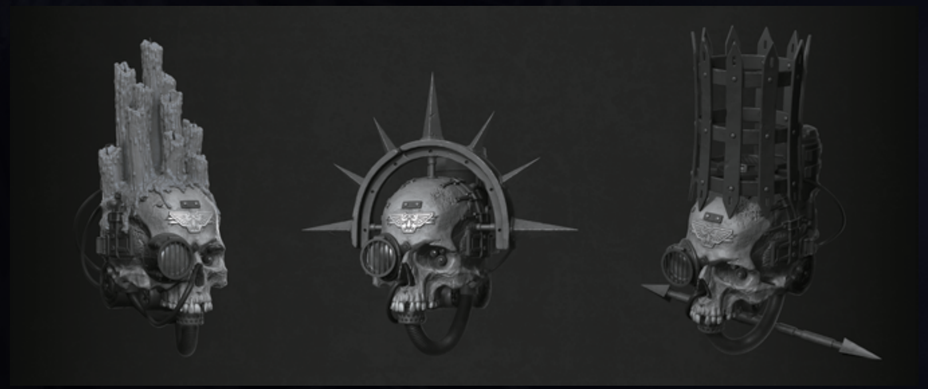
Early cinematic concept: last stand at Demerium

## IMPERIAL ALLIES

Concept art for Cadian Shock Troops

Concept art for Major Sarkaana



Early concepts and high-poly models for servo-skulls

Early concepts for Imperial servitors

Early concept for servitors built into a structure

Concept art for Neoma, the lead Astropath

Concept art for Neoma

High-poly model for Neoma

Early concepts for the Battle Barge crew

Early concepts for Imperial Cherubim

Final renders for Imperial Cherubim

Final render for servo-skull

# PVP - CHAOS SPACE MARINES

Early concepts for Chaos Space Marine classes for PVP mode

## ENEMIES - TYRANIDS

High-poly models for Tyranid Spore Mine

Final render for Tyranid Spore Mine

Concept art for Tyranid Neurothrope

High-poly model for Tyranid Neurothrope

High-poly model for Tyranid Neurothrope - close up

High-poly model for Tyranid Zoanthrope

Final renders for Tyranid Hormagaunts and Termagant details

Final renders for Tyranid Warrior

Final renders for Tyranid Warrior with venom cannon

Final renders for Termagant

Final renders for Tyranid Warrior with boneswords

Final renders for Tyranid Warrior with boneswords

High-poly model for Tyranid Tyrannocyte

High-poly model for Tyranid Tyrannocyte

Concept art for Chaos Cultists

Concept art for Chaos Cultists

Concept art for damaged Helbrute

High-poly models for Helbrute

Final render for Helbrute

Cinematic concept: the Helbrute attacks

Final render for Tzaangor

Final render for Imurah

# -II-

# WEAPONS, ARMOUR & ITEMS

# WEAPONS

Final render for Space Marine chainsword

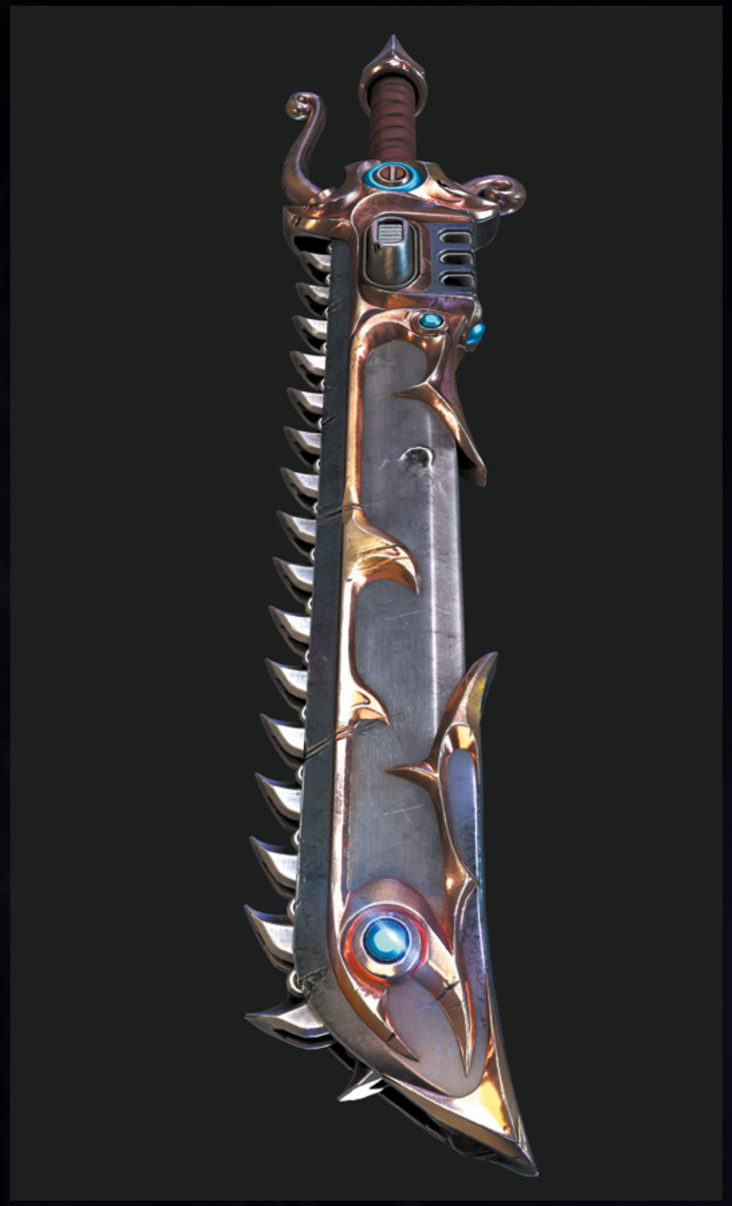
Final render for Space Marine combat knife

Temporary render for Space Marine power sword (disruption field effect missing)

Final render for Scarab Occult Terminator khopesh

Final render for Scarab Occult Terminator storm bolter

Final render for bolt pistol, assault bolter, melta rifle, multi-melta



Final render for Tzaangor chainsword

Temporary render for Space Marine thunder hammer (disruption field effect missing)

Final render for Space Marine plasma pistol

Final renders for plasma incinerator variants

Final renders for Rubric Marine warpflamer

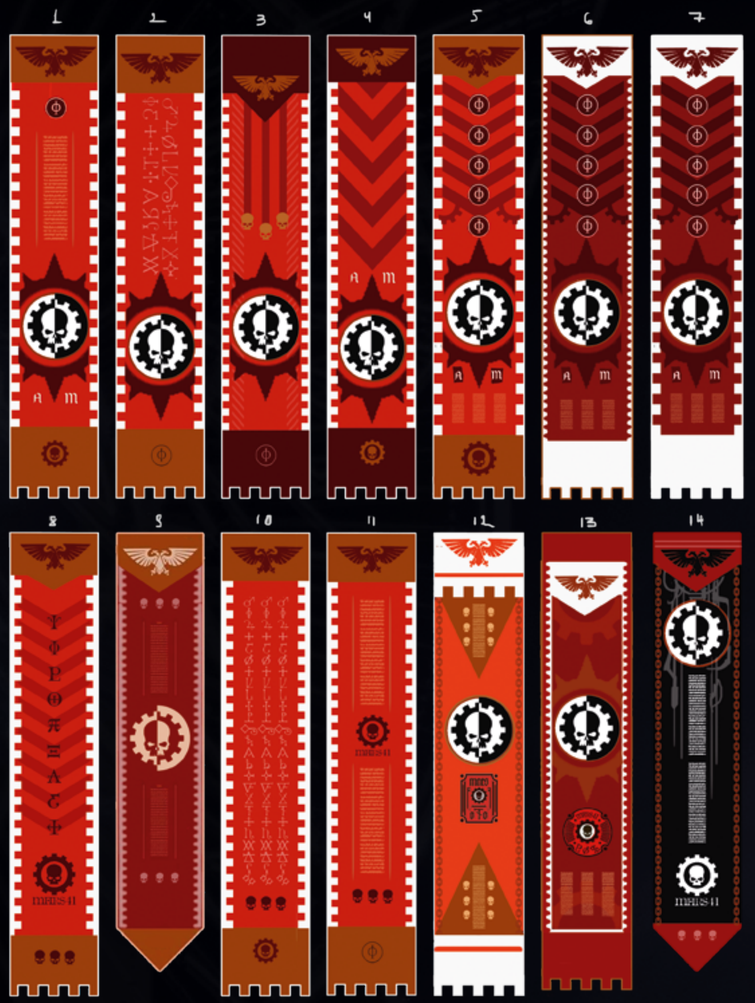
Rubric Marine warpflamer - details

## ARMOUR

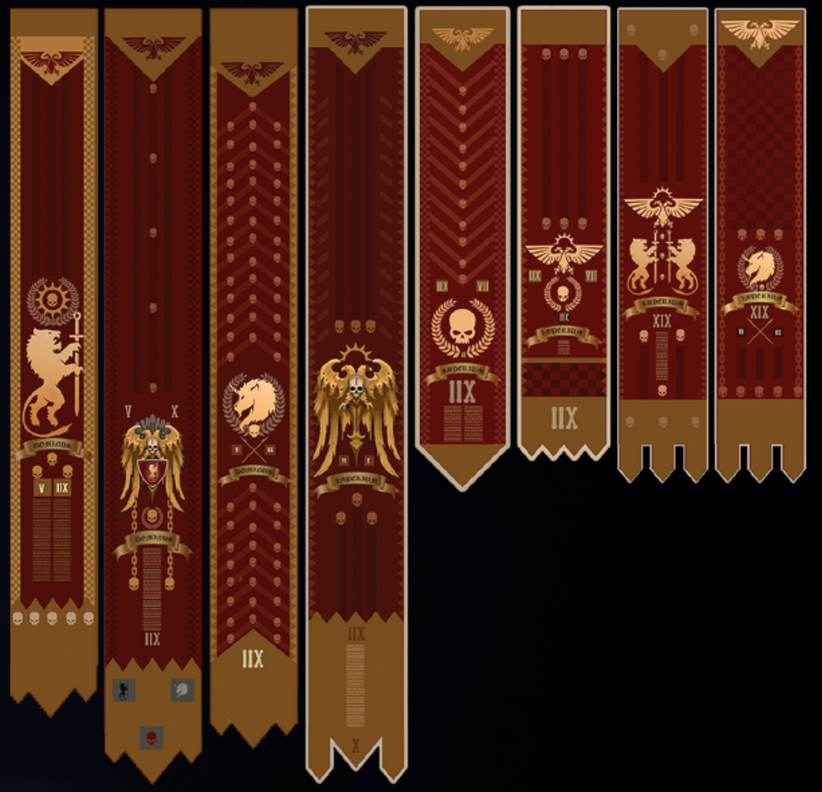
Early concepts for Space Marine pauldron details

Early concept for holographic communication (not present in game)

# BANNERS



Adeptus Mechanicus banner designs



Avarax hive world banner designs

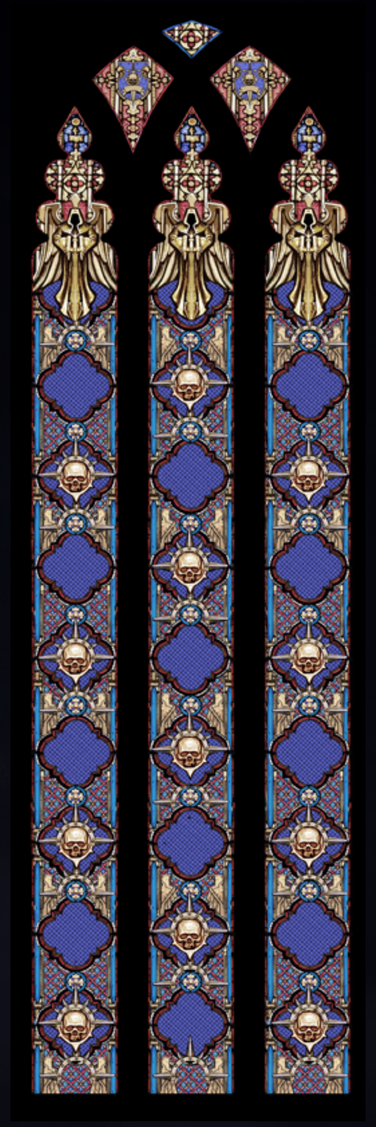
Cadian Astra Militarum banner designs

Ultramarines banner designs

## PROPS

Concept for fusion battery cabinet

Concept art for various interactive objects (switch/door openers)



Concept art for stained glass windows on the Battle Barge

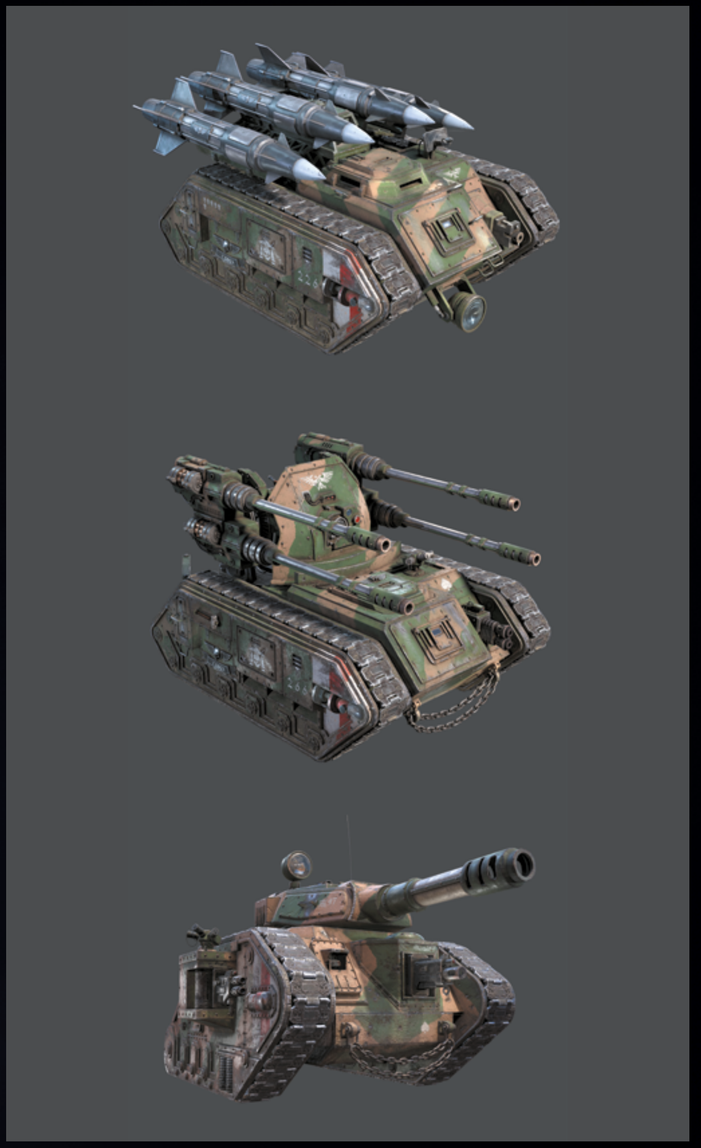
Concept art for various tombstones

Early concepts for an occult spellbook belonging to a Sorcerer of the Thousand Sons

Early concepts for various Space Marine tomes

# -III-
# VEHICLES

Final render for Baneblade



From top to bottom, final render for:
Manticore Hydra and Leman Russ Battle Tank

Final render for Repulsor

Final render for Predator Annihilator

Final render for Rhino

Final render for Thunderhawk

*To design and make the interiors of the Thunderhawk, we relied on a highly detailed resin miniature made by Forge World. It provided us with a glimpse of the interiors through its windows and we made sure that the new details we designed would belong to the same spacecraft. We consolidated every decision with game designers to ensure that the final interiors could be effectively used for gameplay or cutscenes.*

PAVEL BELOV,
SENIOR CONCEPT ARTIST

Final render for Stormraven Gunship

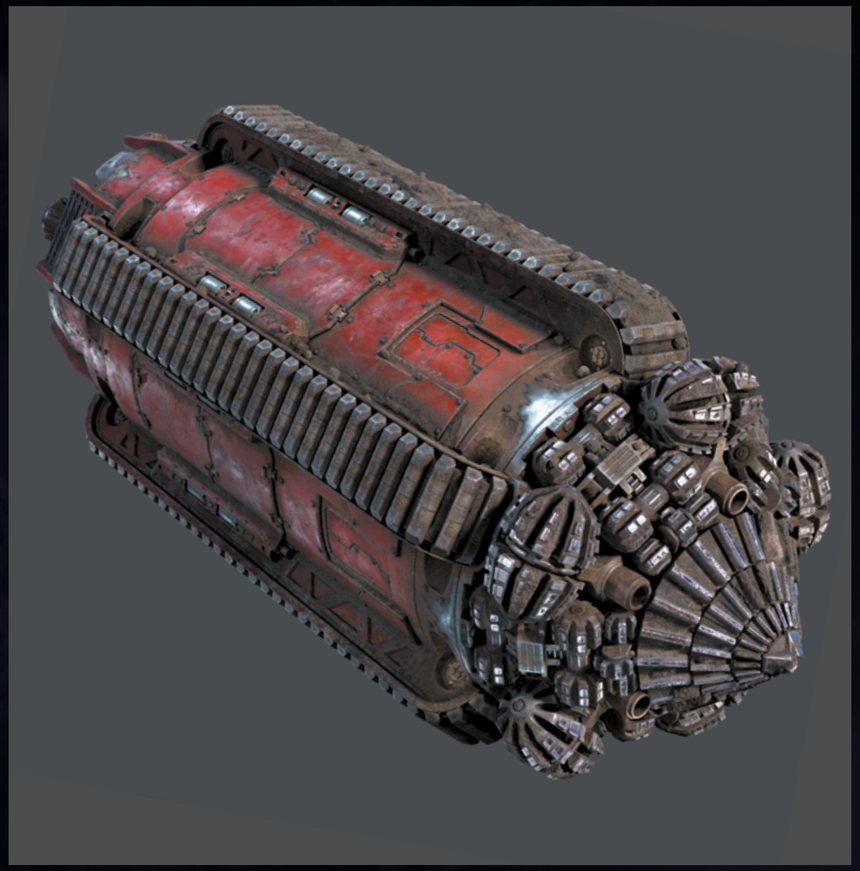
Final render for Stormtalon Gunship

Final render for Marauder Bomber

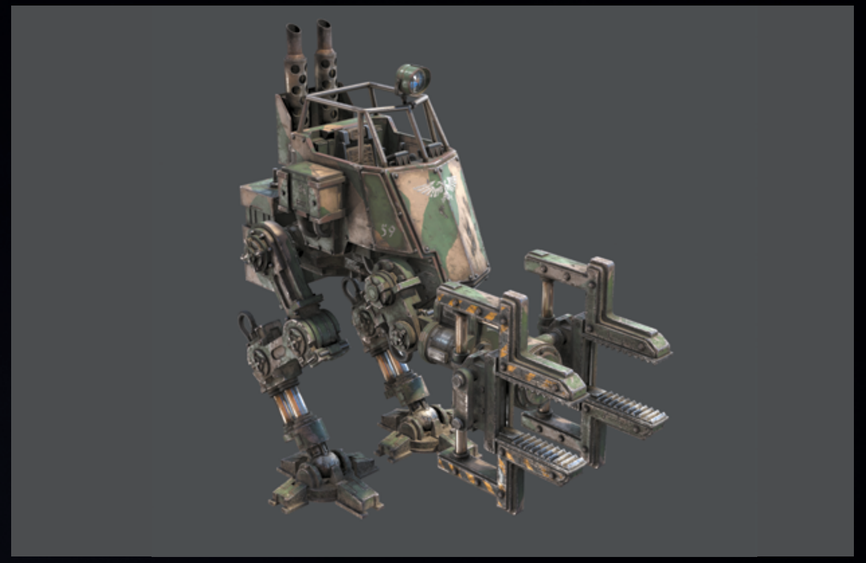
Final render for Valkyrie

Final render for Redemptor Dreadnought

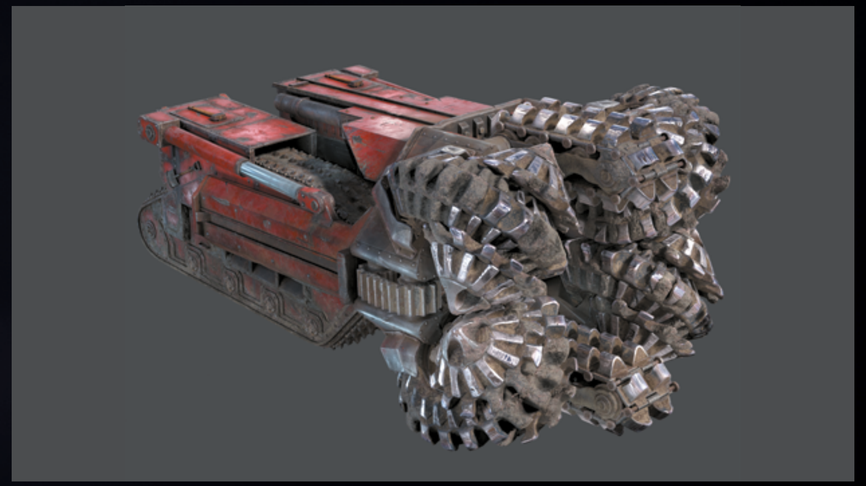
Final render for Redemptor Dreadnought - details



Final render for Terrax Pattern Termite Assault Drill



Final render for Imperial Sentinel Powerlifter



Final render for Hades Breaching Drill

Final render for Hammerfall Bunker

Final render for Drop Pod

# -IV-

# ENVIRONMENTS

*The game concept required the core missions to take place in three different settings. Our goal was to make each of them easily recognizable and distinct from one another. By choosing such vastly different settings, we hoped to showcase the eclectic nature of the Warhammer 40,000 universe and create a vivid canvas for a player's journey.*

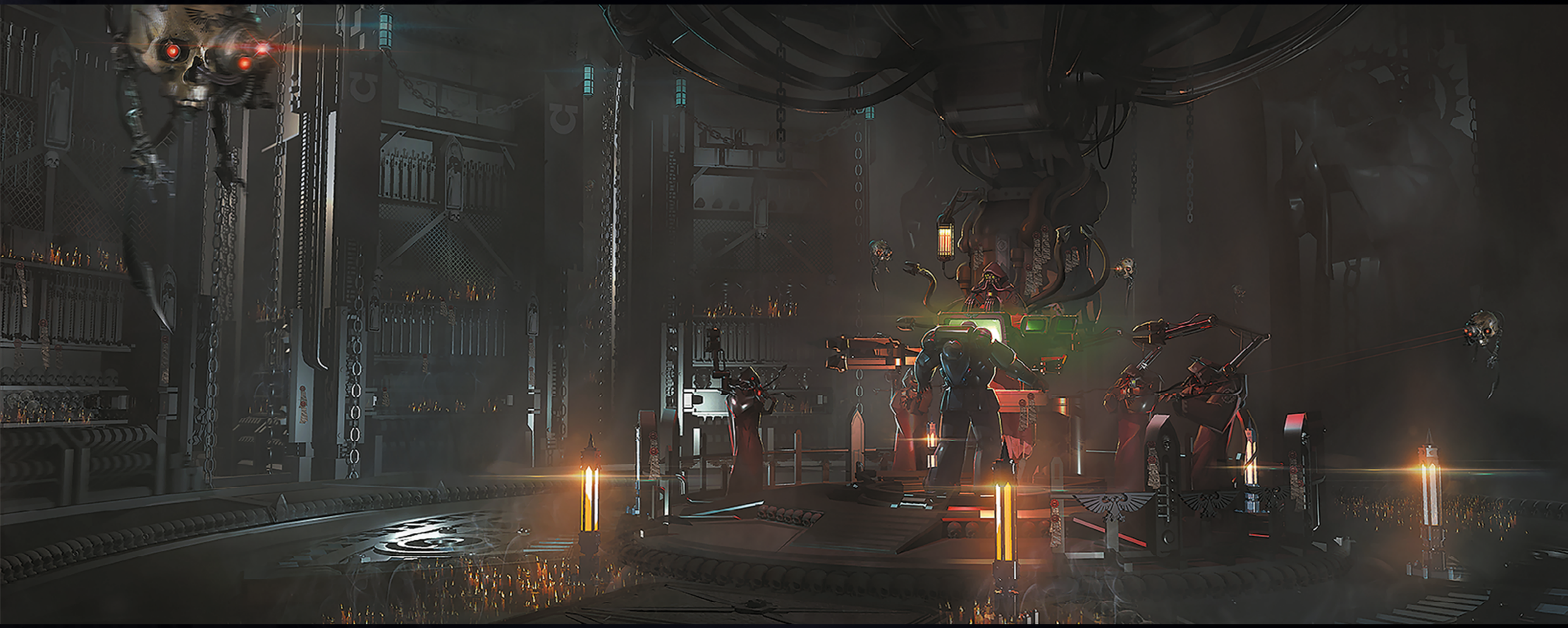
*Each planet in the game has its own unique shade of atmosphere. This decision was not only based on scientific accuracy, but also helped to artistically enhance the thrilling feeling of landing on a new and distinctive world. Kadaku's atmosphere is green and humid, while Avarax's air is filled with dust. For Demerium, we used shades of grey and blue to accentuate the grandiosity of its cliffs and cathedrals.*

*Each level had a set of Concept artworks that guided their setup process. Level artists typically work from the general to the specific — like going from a sketch to a finished painting.*

*We used moodboards containing both Concept art and real-world references to inspire our designs. For example, some of the levels drew inspiration from Gothic architecture, but we made them even grander in scale and more menacing, while still ensuring that all the small objects were adequately sized for human use.*

PETR KUDRYASHOV,
HEAD OF LEVEL MODELING DEPARTMENT

Concept art for the hive city on Avarax



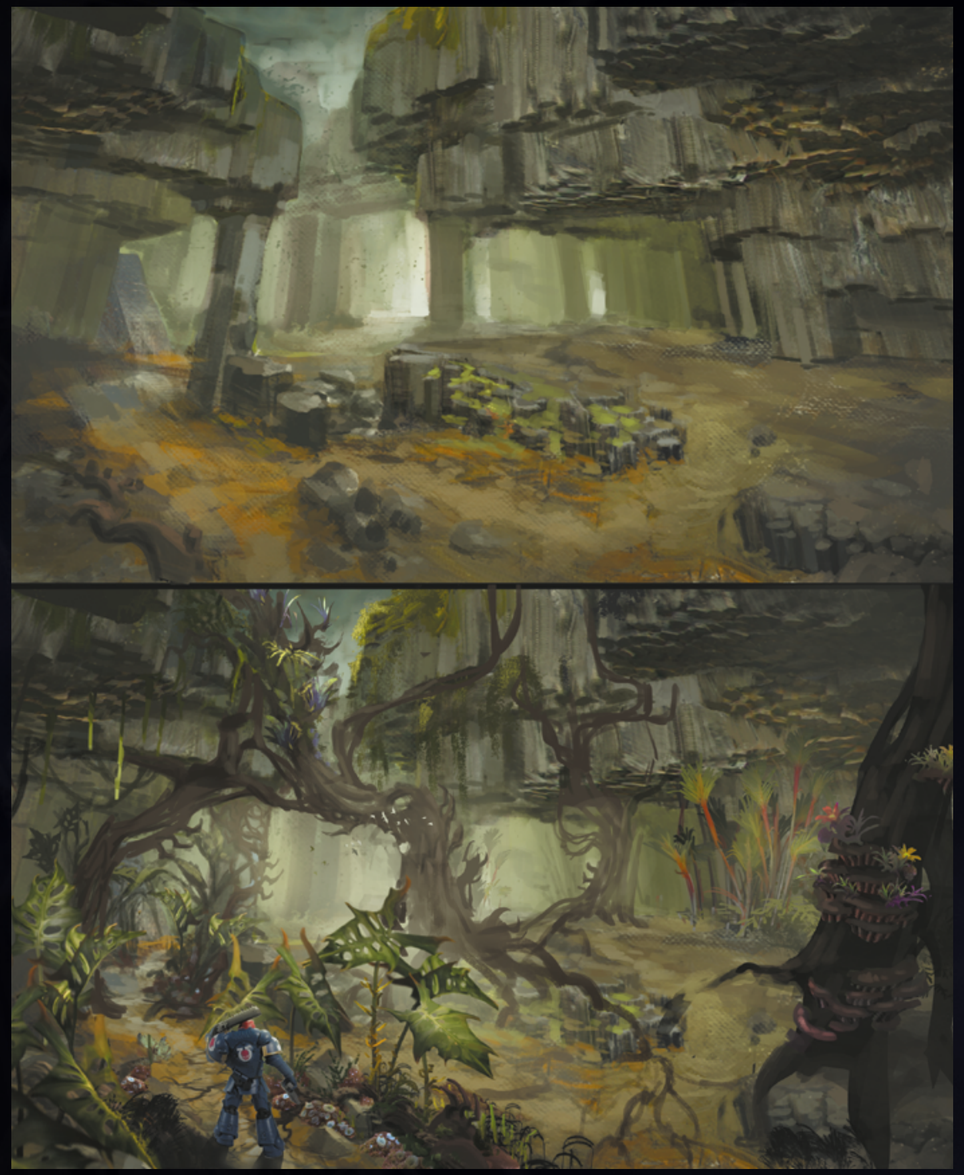
Early concept for the Armoury in the Battle Barge

View of the bridge in the Battle Barge

Concept art for the Hangar Bay in the Battle Barge

View of the Hangar Bay in the Battle Barge

View of a battlefield on Kadaku



Concept art for the jungle planet of Kadaku

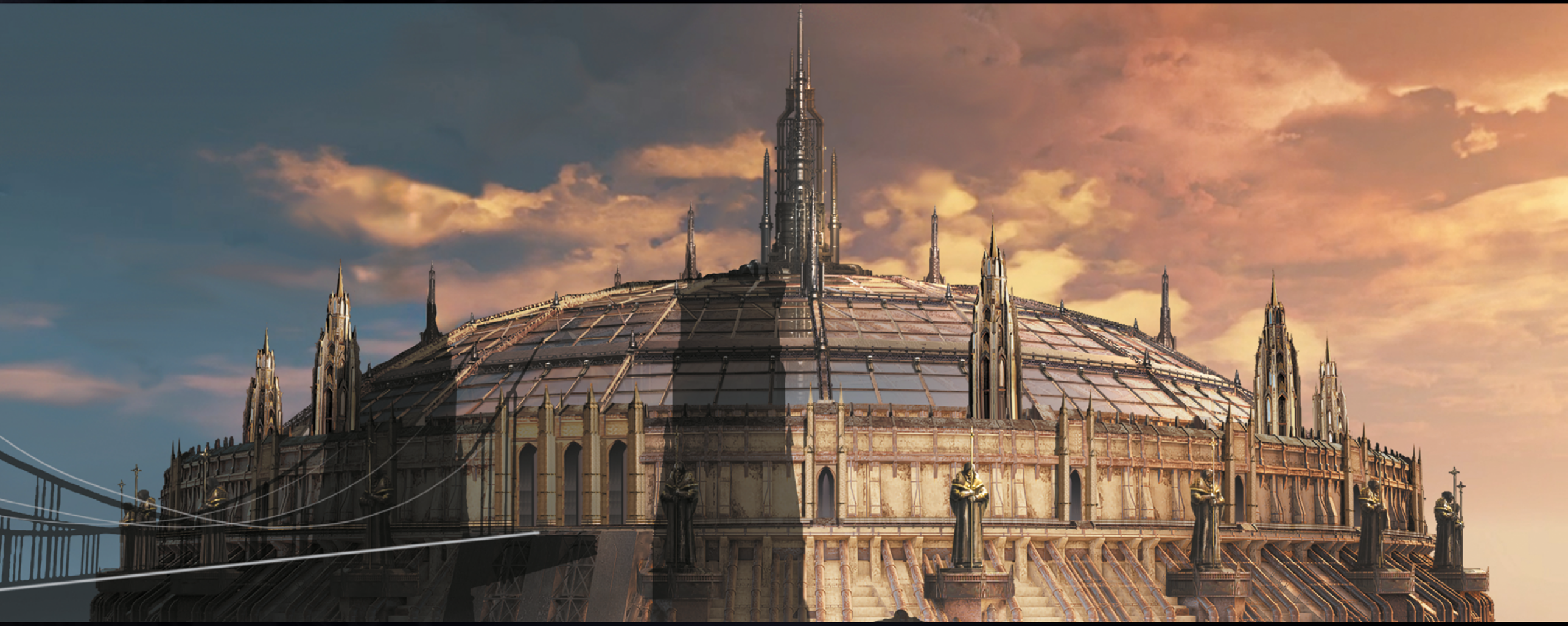
*Our goal was to make the levels visually interesting to explore, which can be challenging in linear games.*
*It was crucial to prevent players from getting bored while traversing the jungle levels of Kadaku. To achieve this, we placed various curiosities around the levels.*

IGOR KOCHNEV,
SENIOR LEVEL MODELER

*When using the Warhammer 40,000 Concept art as a reference, we aimed for a balance between familiarity for fans and avoiding repetition. We wanted the game to feel fresh and exciting.*

ROMAN GLUSHCHENKO,
LEAD LEVEL MODELER

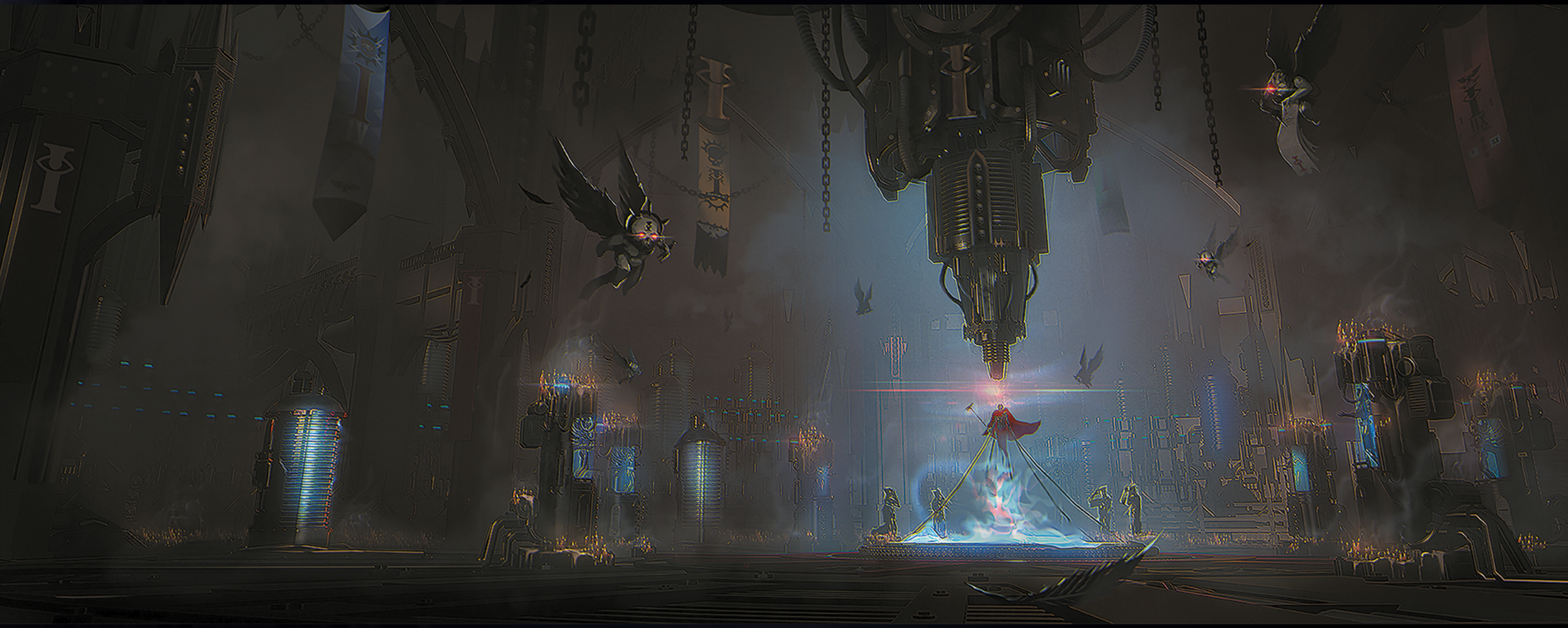
View of a base on Kadaku with cannon emplacements



Concept art for the hive city dome

View of the hive city dome on Avarax

Concept art for the battle for Avarax



Early concept for Astropath chamber

Views of the war-torn hive city on Avarax

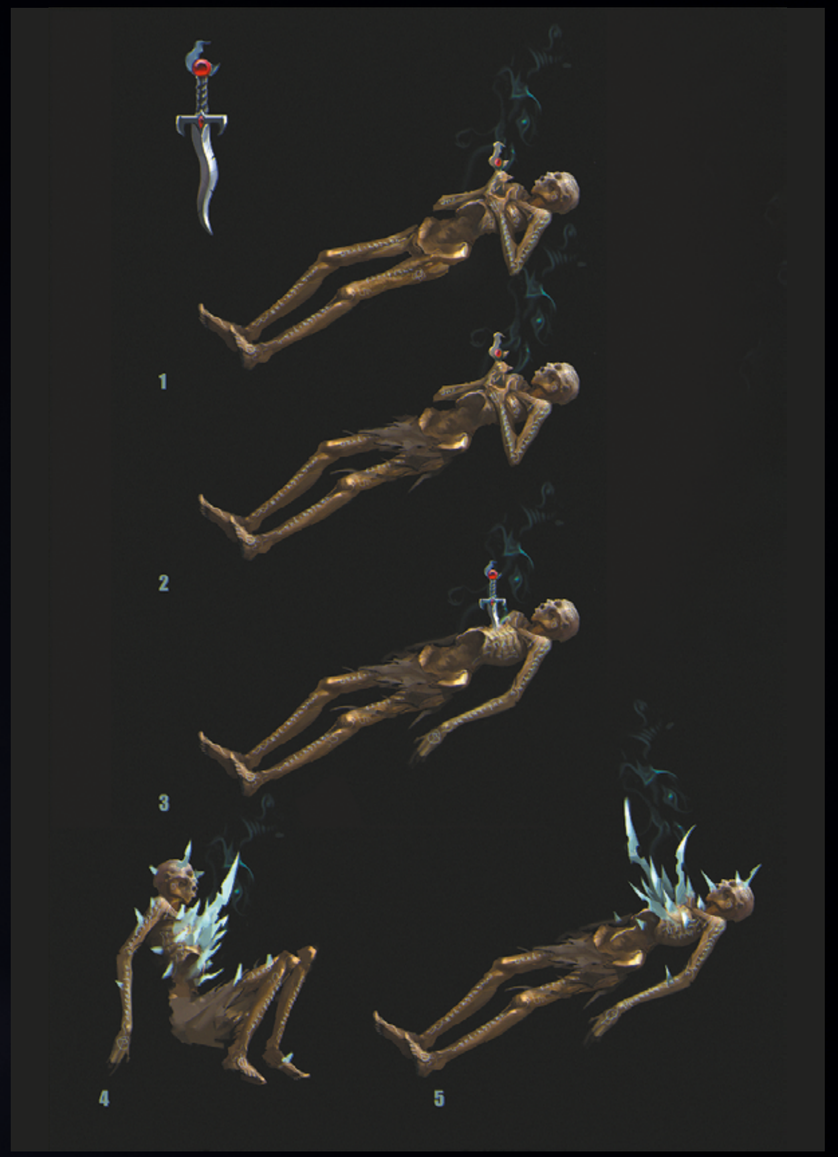
Views of the war-torn hive city on Avarax

View of the war-torn hive city on Avarax

View of a cathedral hallway in the hive city

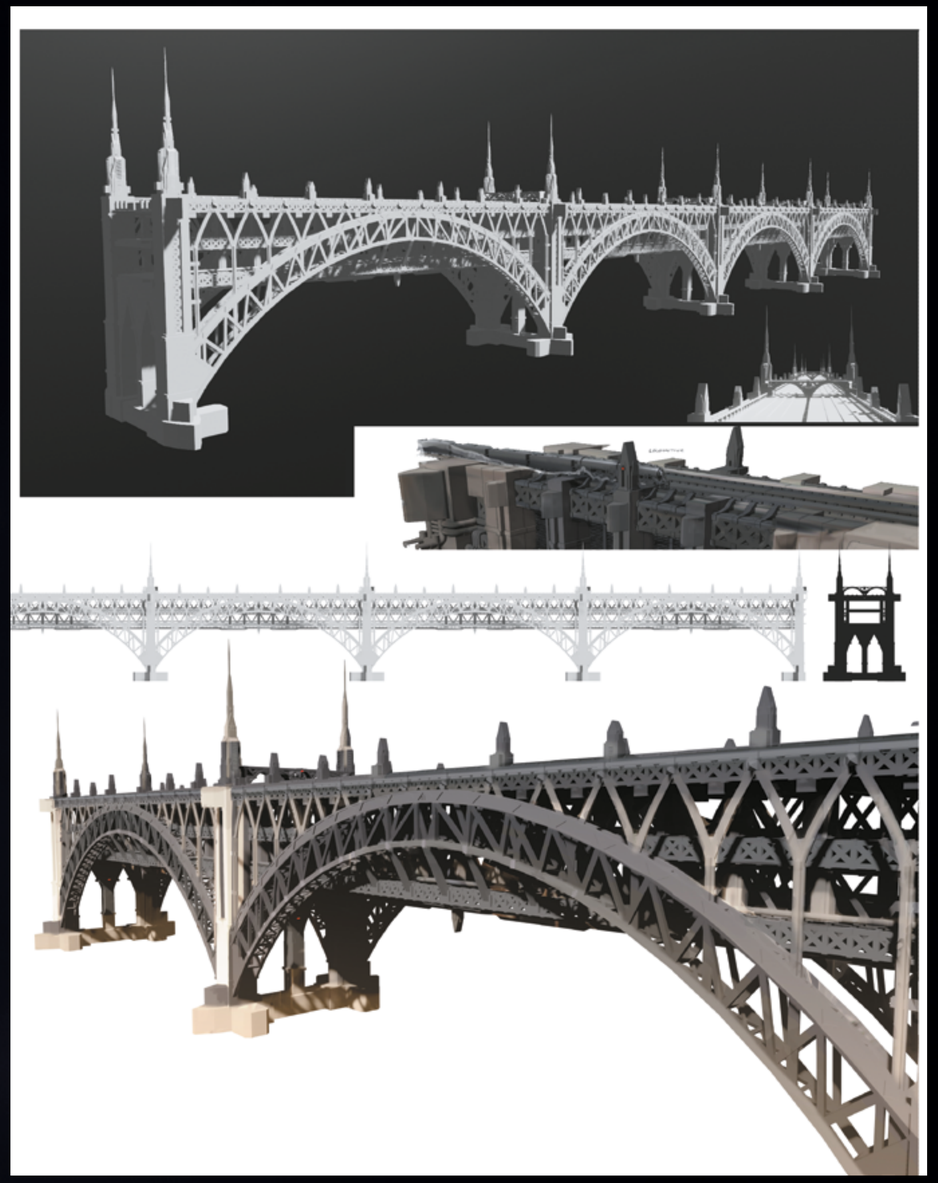
View of the war-torn hive city on Avarax

Concept art for a Chaos ritual location in the hive city




Concept art for Tzeentch ritual sacrifice

Early render of the Volkite Reactor



High-poly models for a hive city bridge

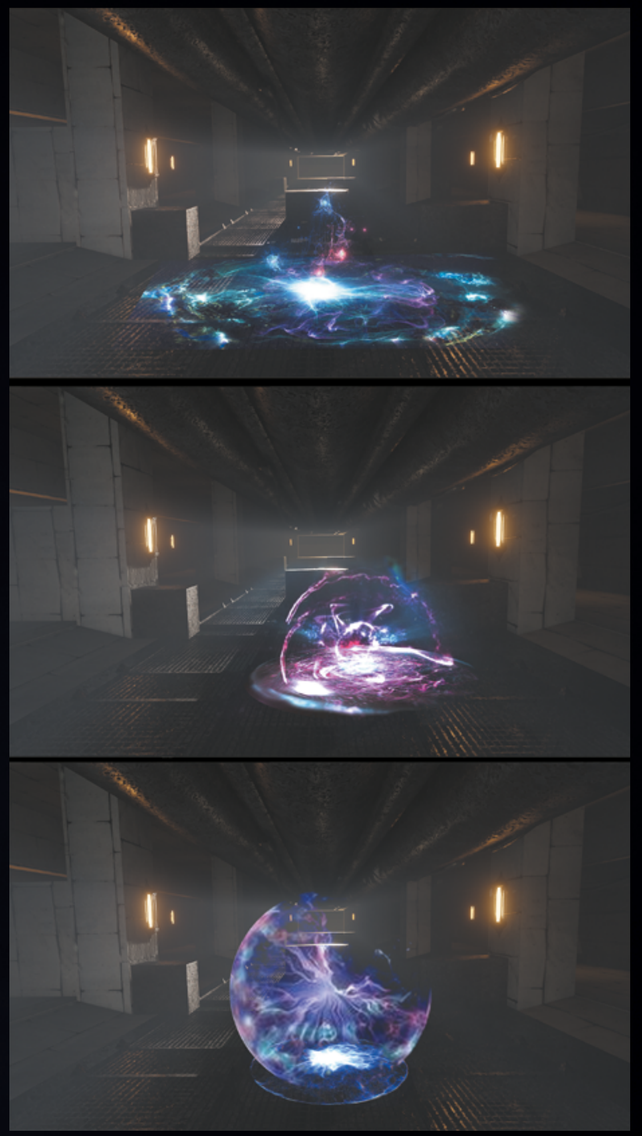
View of Demerium

View of the blackstone pylon on Demerium

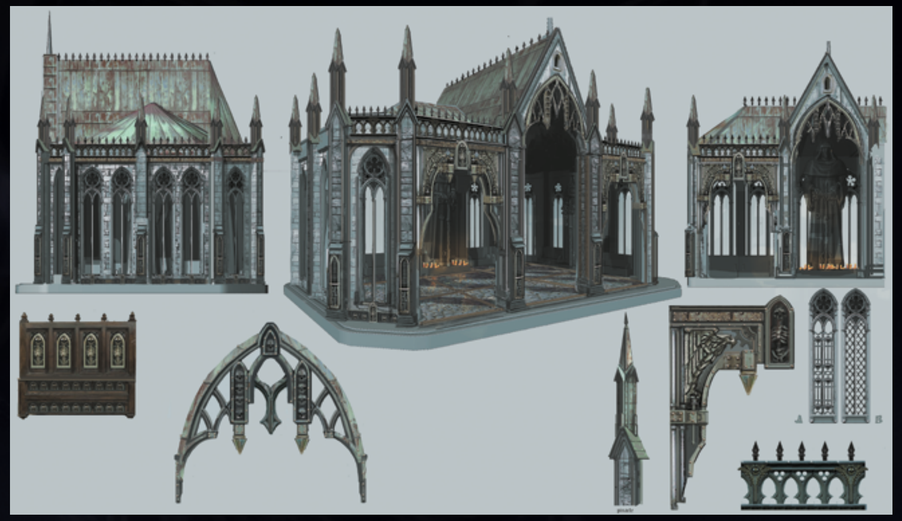
View of the Silver Tower above Demerium

View of a destroyed cathedral in Demerium

Concepts for the armoured carrying case for the power source



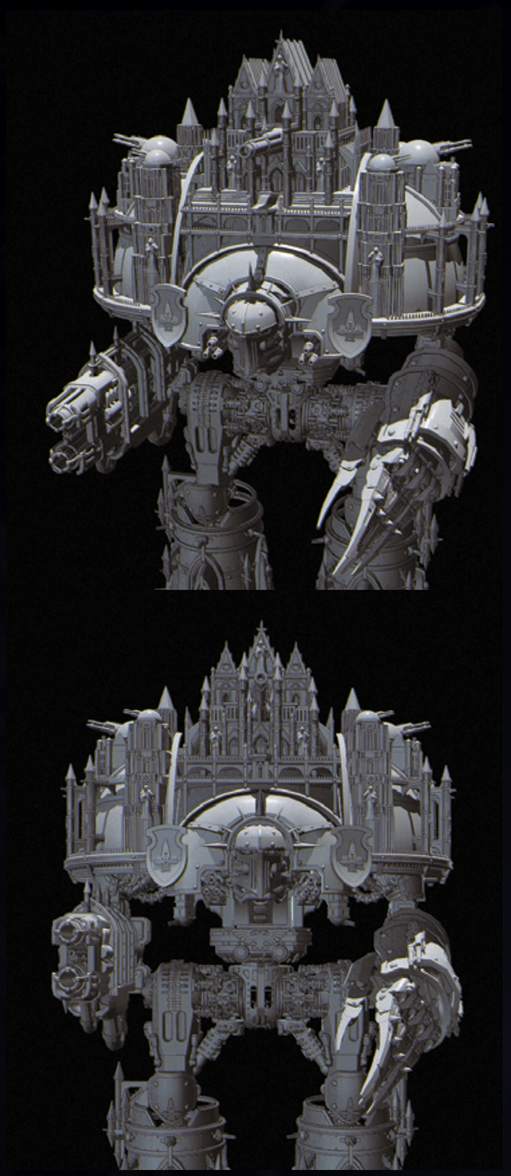
Different frames of an energetic animation



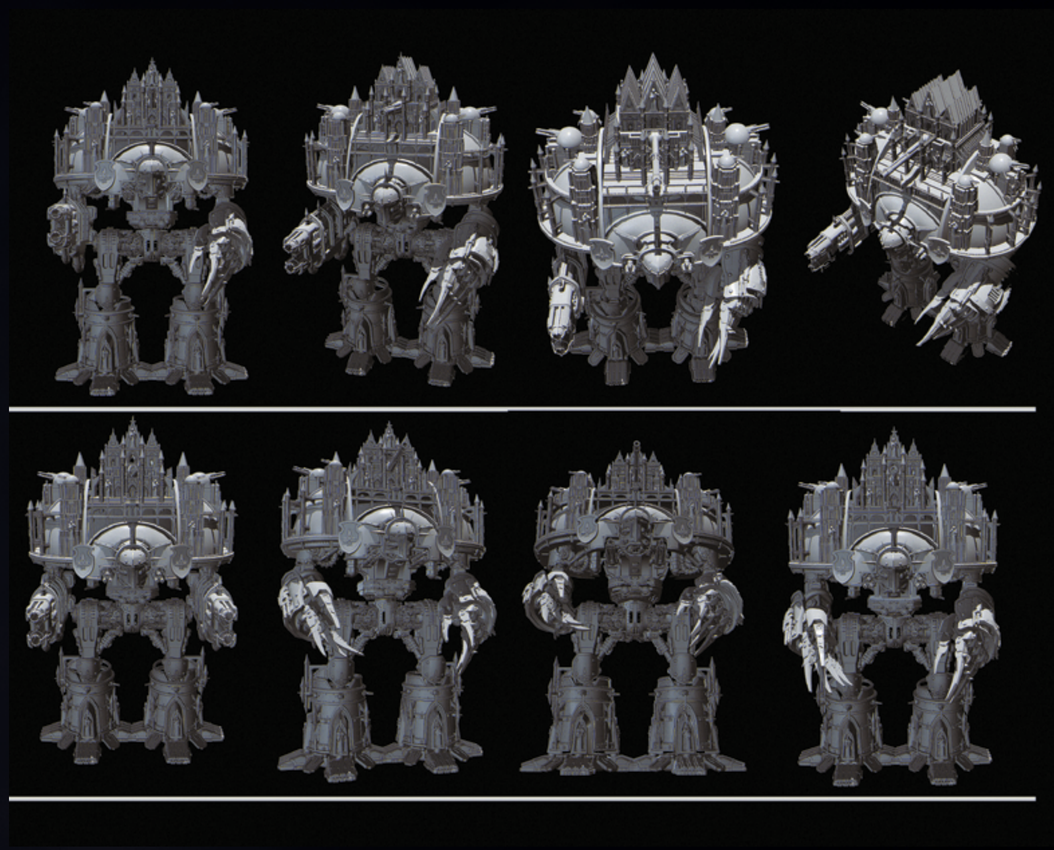
Concept art for architecture located on Demerium

Concept art for the cathedral entrance on Demerium

Concept art for the cathedral entrance on Demerium



High-poly models for Imperator Titan



High-poly models for Imperator Titan

# AFTERWORD

The Warhammer 40,000 universe has always had a special place in my heart. I've read countless Warhammer novels and played countless games, and all of them have just added to my unending fascination and appreciation of this franchise. The first Space Marine video game remains one of my all-time favorites and a real stand-out in an exceptional crowd.

When I was drafting the proposal for the long-hoped-for sequel to that fan-favorite game, it was apparent to me that the core elements of Space Marine 2 needed to focus on the appeal of being a Space Marine, bringing that power fantasy to life whilst also capturing the breathtaking vastness of the ensuing battles in a way that had never been done before. I quickly found that some elements of this plan - like becoming a Tyranid-stomping elite soldier - were relatively straightforward to achieve, but others (like gigantic, map-consuming battles), can be significantly more difficult to bring to life.

It was really important for us to achieve the expansive scale of the conflicts that embody the magnificence of Warhammer 40,000 as imagined in the novels or illustrated in the official artwork. We resolved to supersize every aspect of this project in our quest to create a distinct game that pleases both new fans and long-time Space Marine aficionados.

Games Workshop has been creating stunning artwork for decades that often present epic, panoramic battles. With Space Marine 2, it was my dream to bring those dramatic illustrations to life. We were able to realize this vision thanks to our highly skilled art team and amazing technical programmers. This project was incredibly ambitious for us, filled with challenges and obstacles, but I promise you that the final product you will play is a testament to our team's relentless dedication, hard work, and respect for this iconic franchise. I extend my heartfelt gratitude to every team member who participated in the creation of this project, turning fantasy into reality.

I hope you enjoy your time with Space Marine 2 as much as we enjoyed making it for you. We will see you out there.

Onward to glory! For the Emperor!

DMITRIY GRIGORENKO
GAME DIRECTOR

# CREDITS

## SABER INTERACTIVE

### GENERAL

Game Director – Dmitriy Grigorenko
Production & Art Director – Dmitriy Kholodov
Associate Producer – Ilia Dobrydin
Associate Producer – Aleksandra Zakirova
Lead Technical Writer – Maria Kudriavtseva

### CHARACTERS

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Senior Concept artist - Dmitriy Mayorov
Concept artist - Anna Kozhevnikova

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Senior Character Artist - Maksim Alekseev
Senior Character Artist - Alexandr Kunitsyn
Senior Character Artist - Vadzim Makaranka
Senior Character Artist - Oleg Aleinikov
Character Artist - Aleksandra Khalilova
Character Artist - Konstantin Batukhtin
Character Artist - Artemii Sokolov
Character Artist - Nikita Khrushch
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Technical Artist - Mikhail Metliaev
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Technical Artist - Kirill Zakalin

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Ex Head of Texturing Department - Elena Tarnovskaya
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Senior Character Texture Artist - Ivan Kudinov
Character Texture Artist - Tatiana Davydova
Character Texture Artist - Vasilina Sirotina
Junior Character Texture Artist - Grigorii Radin

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Senior Character Artist - Oleg Aleinikov

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Lead Animator - Aleksandr Rudenko
CHARACTER RENDER
Lead Character Artist - Max Nezvanov
Senior Character Artist - Oleg Aleinikov
Junior Character Artist - Aleksandr Iovlev
Senior Technical Lighting Artist - Mikhail Korovkin

Outsource studio: ArtVostok

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Principal Weapon Concept Designer - Nikolay Govako
Senior Concept artist - Pavel Belov
Senior Concept artist - Dmitriy Mayorov
Concept artist - Anna Kozhevnikova
Concept artist - Anton Bogdanov
Concept artist - Vyacheslav Gluhov
Senior Texture Artist - Anton Sumerin

Outsource studio: Advance-Schematics

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Ex Head of Texturing Department - Elena Tarnovskaya
Texture Artist - Aleksandr Davyidov
Texture Artist - Eduard Poterpeev
Texture Artist - Aidos Anayev
Head of Concept art Department - Dmitriy Volkov
Senior Concept artist - Pavel Belov
Lead Outsource Manager - Vasilii Silkin

Outsource Manager - Maksim Esafev

### ENVIRONMENTS

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Lead Level Artist - Artem Smirnov
Lead LevelArtist - Igor Kochnev
Lead Level Artist - Igor Kondratenko
Lead Level Artist - Maxim Antropov
Lead Level Artist - Roman Glushchenko
Lead Level Artist - Vyacheslav Dementev
Senior Level Artist - Aleksandr Lipin
Level Artist - Aleksandr Deliukin
Level Artist - Aleksei Kamyshin
Level Artist - Alena Nikiforova
Level Artist - Artem Kudryashov
Level Artist - Artur Sukhorukov
Level Artist - Evgenii Saburov
Level Artist - Evgenii Shaparevich
Level Artist - Ivan Volchenko
Level Artist - Kirill Khafizov
Level Artist - Maksim Izmailov
Level Artist - Nikolai Volchenko
Level Artist - Olga Ermakova
Level Artist - Pavel Leonchik
Level Artist - Regina Fazylova
Level Artist - Sergei Ermakov
Level Artist - Sergei Iakovenko
Level Artist - Alexandr Karabardin
Level Artist - Mikael Agababyan
Junior Level Artist - Aleksei Vylegzhanin
Junior Level Artist - Dmitrii Bolotnikov
Junior Level Artist - Natalia Volkova
Junior Level Artist - Nikita Kholodov
Junior Level Artist - Pavel Proskurnya
Junior Level Artist - Sergei Predvechnyi
Junior Level Artist - Elizaveta Dobrydina

TEXTURE ARTISTS
Head of Texturing Department - Georgiy Paute
Ex Head of Texturing Department - Elena Tarnovskaya
Lead Texture Artist - Aleksandr Kuznetsov
Texture Artist - Aidos Anayev
Texture Artist - Aleksandr Davyidov
Texture Artist - Eduard Poterpeev
Texture Artist - Ekaterina Surikova

CONCEPT ARTISTS
Head of Concept art Department - Dmitriy Volkov
Senior Concept artist - Dmitriy Mayorov
Senior Concept artist - Nikolay Yeliseev
Senior Concept artist - Pavel Belov
Concept artist - Anna Kozhevnikova
Concept artist - Anton Bogdanov
Concept artist - Vyacheslav Gluhov

LIGHTING ARTISTS
Head of Lighting Department - Olga Cheremisova
Senior Lighting Artist - Dmitriy Pisminskiy
Senior Lighting Artist - Yakov Shevchenko
Senior Lighting Artist - Georgiy Suvorov
Senior Lighting Artist - Dmitriy Jempala
Senior Lighting Artist - Vitaliy Gomolitskiy
Senior Technical Lighting Artist - Aleksei Krivospitskii
Senior Technical Lighting Artist - Mikhail Korovkin

VFX ARTISTS
Head of VFX Department & Lead VFX Artist - Anton Lomakin
VFX Artist - Evgeniy Shipilo
VFX Artist - Konstantin Kirbizhekov
VFX Artist - Nikita Dubatov | VFX Artist - Sergei Savkin
VFX Artist - Vitalii Barykin
Junior VFX Artist - Pavel Raush

### EXTERNAL STUDIOS

SABER OUTSOURCE DEPARTMENT
Head of Outsource Department - Elena Bondareva
Lead Outsource Manager - Vasilii Silkin
Outsource Manager - Maksim Esafev
Outsource Manager - Victor Silkin

OUTSOURCE STUDIO
Advance-Schematics | DIGIC Pictures | Pingle Studio
Artmer Studio | ArtVostok | Toyrocket Studio
Digital Forms | Enclave Interactive | Overturn Studio
Heavy Machinery | Monkey cops | PolyBear Team
NewWoods Studio | Scythgames | Space Sauce
SURFSIDE 3D | SWAMEART | Nasty Rodent
DeltaRaccoons Team | Chameleon 42 | Corbax Studio
Canoe LLC | Blacksteinn Ltd | BIGGames

OUTSOURCE ADDITIONAL 3D ARTISTS:
Mikhail Akimenko | Maksim Babkin | Roman Anohin
Andrey Kryukov | Fedor Guzev | Sergei Bezgin
Nikolay Gavrilyuk | Sergey Shevelev
Azamat Gasimov

## FOCUS ENTERTAINMENT

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Senior Marketing Artist - Xavier Assemat
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Text editing - Yann François & Paul Chagnon
Project management - Sylvain le Roux & Marine Sauvalle
Legal counsel - Océane Pécriaux
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